/2 cont./

128 126 now in the Berlin Museum für Völkerkunde (2). I have not gone

[113]

2. Published in: Ehrenreich, "Beiträge zur Völkerkunde Brasiliens /Contributions to the Ethnography of Brazil/," Veröffentlichungen aus dem Kgl. Museum für Völkerkunde, Vol. II, Nos. 1/2, Berlin, 1891.

into any detailed comparison of my material with that brought back from the Xingu by the Von den Steinen cousins and from the Rio Negro territory by Koch-Grünberg. A general comparison [53] shows the interesting fact that the Karajá are on a significantly higher level of development artistically than those primitive tribes.

/3/

Introduction

*532 531 The artistic activity of the Karajá is limited to interior art. This is divided into free (representative) art and decorative art.

Free art here is concerned with the representation of the forms of living creatures and objects, which it reproduces in full form (plastic) or superficially (in drawings); decorative art, the adornment of objects with geometric patterns.

*532 128 In representative art we pursue the reproduction of forms plastically in different materials, whereby we pass from the most brittle (plaiting with leaves) through fairly hard (clay and wood) to the most pliable (wax). In representation by drawing we consider first the types familiar to the Indian, in sand and on gourd utensils /Cuyen/, and only then the method of reproduction in a sketchbook, foreign to him until now. Each time the development from the simplest to the most accomplished form is shown, but it is not known whether this is really the course of the development, or whether simpler forms might perhaps represent stylizations which arose at later stages, whereas the most accomplished forms are only the result of particularly high personal talent.